

AKIRA

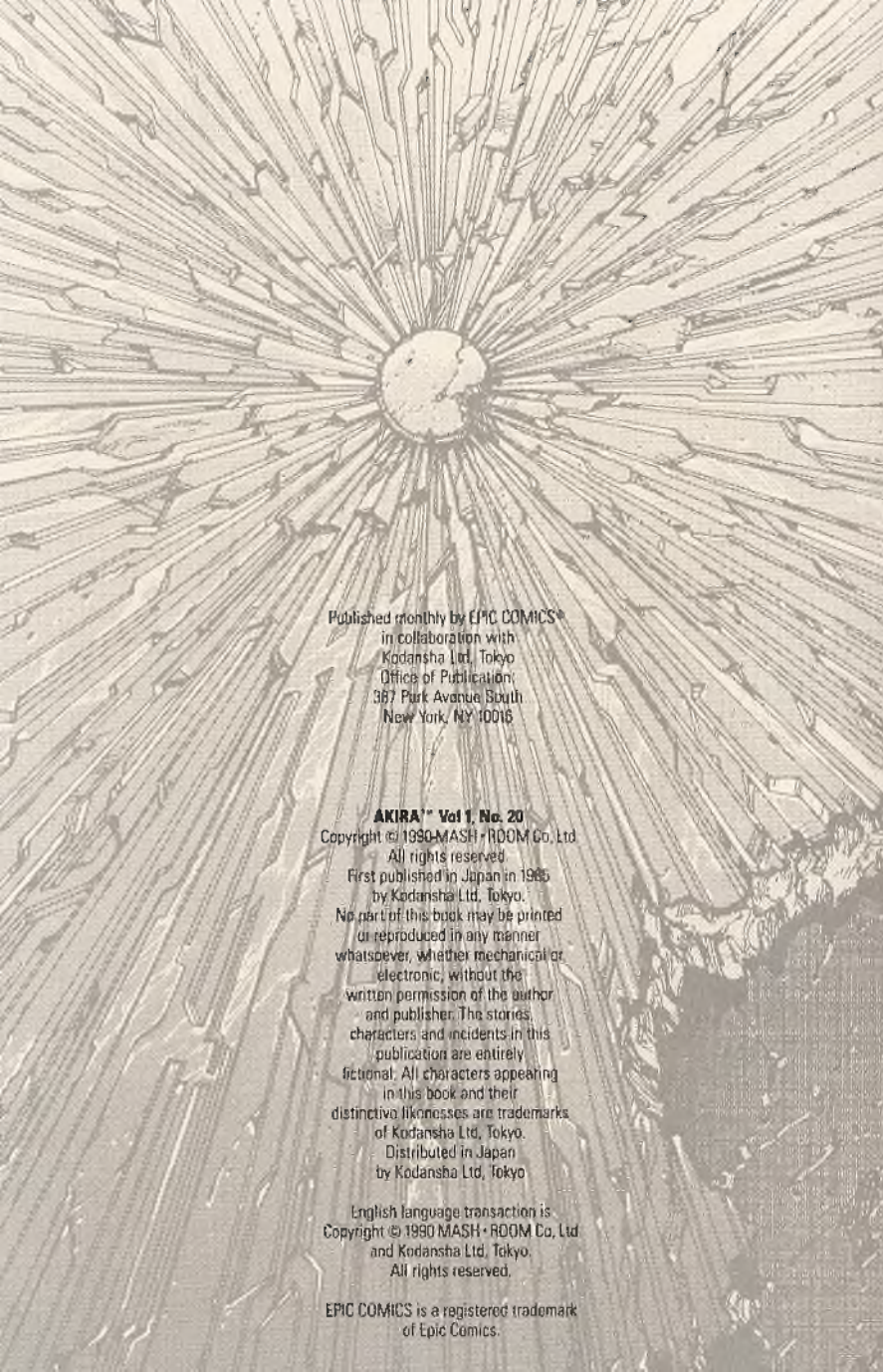
20™



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KATSUHIRO OTOMO



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AKIRA

BY KATSUHIRO OTOMO

Chapter 20

REVELATIONS

WHAT HAS GONE BEFORE

Twenty-thirty. The world stands poised at the edge of World War IV. An explosion of thermo-nuclear proportions has been set off in **Neo-Tokyo**. The world, particularly the superpowers, wonders what has happened. In **Neo-Tokyo**, in a section known as the "old city", a band of teenaged delinquents led by **Kaneda** encounters **Number 26**, a child named **Takashi** who uses extraordinary telekinetic abilities to injure **Tetsuo**, one of Kaneda's close friends.

As a result, **Kaneda** and **Tetsuo** become entangled in a power struggle between a mysterious military and scientific organization led by the **Colonel** and an underground resistance group bent on putting a stop to the Colonel's activities.

Among the resistance, **Kaneda** meets **Kay**—a girl he alternately maddens and tries to seduce—and Kay's "brother" **Ryu**, and a formidable woman named **Chiyoko**. Other important resistance leaders include Ryu's superior—the opposition leader **Nezu**—and a

powerful religious leader with precognitive gifts, **Lady Miyako**.

The **Colonel** has a number of psychic children like **Number 26** under his control. Each child possesses a distinct set of psychic talents and is identified by a number marked on the hand. At one time **Lady Miyako** was **Number 19** in this series. **Number 28** is **Akira**, so powerful that since the war he has been suspended in cryogenic sleep.

The Colonel's staff conducts experiments which awaken tremendous telepathic potential in **Tetsuo**, who is redubbed **Number 41**. Able to shrug off the most serious injuries, **Tetsuo** goes on a killing spree, murdering one of Kaneda's friends and even attacking **Kaneda**. Then, followed by **Kay** and **Kaneda**, **Tetsuo** seeks out **Akira**, whose powers he thinks may rival his own.

Akira's power responds to Tetsuo's psychic energy. His cryogenic chamber cracks from within and **Akira** emerges, dazed after his long sleep.

Terrified of what may occur, the **Colonel** summons the powerful SOL military satellite and orders that its laser cannon be fired at **Tetsuo** and **Akira**. **Kay** and **Kaneda** save **Akira**,



Chiyoko



The Colonel



Tetsuo



Masaru



but **Tetsuo** is less fortunate. The laser strikes his left arm.

Neo-Tokyo is placed in a state of military emergency following the disaster. "Caretaker robots" patrol the streets, dealing harshly with the looters and restoring order. The **Colonel** stages a successful coup d'etat.

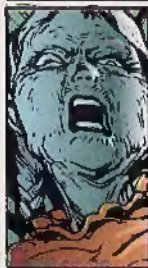
Nezu betrays the resistance, planning to kidnap and exploit **Akira**, but is thwarted by a team of young psychics trained by **Lady Miyako**. **Nezu** orders his men to kill Miyako's psychics and the resistance fighters, and **Ryu** guns his former master down. **Ryu** leaves **Nezu** for dead.

Ultimately, **Sakaki**—the sole survivor of Lady Miyako's group—is cornered by the Colonel's troops, along with **Ryu**, **Akira**, **Kaneda**, **Kay**, and **Chiyoko**. **Sakaki** is killed trying to escape. All seems well when **Takashi** fondly greets **Akira** and reintroduces him to their

fellow psychics **Kiyoko** and **Masaru**. Then **Nezu**, dying and determined for revenge, arrives and tries to kill **Akira**, killing **Takashi** instead.

The trauma of **Takashi's** death galvanizes **Akira**, who fully awakens and unleashes a coherent light blast powerful enough to devastate the entire city. Acting quickly, **Masaru** and **Kiyoko** sweep most of the people in the area upward. **Kaneda** is last seen vanishing toward the sky. In the wake of the disaster, **Lady Miyako** opens her temple and offers shelter and comfort to those in need, gathering large groups of followers.

Neo-Tokyo is completely cut off from the rest of the outside world, and in the western part of the city the **Great Tokyo Empire** is formed—a monarchy with **Akira** on the throne and **Tetsuo** as his Prime Minister. The Empire is eventually



Kiyoko



Akira



Lady Miyako



Kay

infiltrated by teams of spies sent from outside to learn what is happening in the city.

The **Colonel** is alone, living in hiding. **Masaru** and **Kiyoko** are sick with withdrawal from the drug which augments and channels psychic powers.

Kiyoko tells **Kay** to find **Number 19**. The two meet with **Lady Miyako**, who gives them medicine to help **Kiyoko** and **Masaru**. **Lady Miyako** asks that **Kay** bring the other psychics to her.

Most of the spies from the outside are hunted down and killed. Only their leader, **Lt. Yamada**, escapes. When Tetsuo's followers are on the verge of catching **Yamada** again, **Ryu** appears and leads him to safety. **Ryu** attempts to gain **Yamada's** trust. But the **Lieutenant** refuses to tell **Ryu** who has sent him or let **Ryu** join him. **Yamada** does, however, reveal that Russia has conquered part of Japan, and that the Americans' fear of **Akira** makes them reluctant to get involved.

Three young girls are taken from the Empire's breadline for the pleasure of **Tetsuo**. He orders all three to swallow diluted, recreational strength capsules of the mind-altering drugs. As the orgy begins, so does an odyssey into Tetsuo's

mind. He relives his past, recalling moments of his friendship with the cocky, maddening **Kaneda**. **Tetsuo** awakens to discover two of his badmates dead. Only **Kaori**—who secretly palmed her medicine—has survived. **Tetsuo** is convinced that in some way his mental resonance with **Akira** is responsible for the odd mental voyage. He takes a peek into the mind of his great Emperor—a peek which leaves him a withdrawn, shuddering wreck. When **Tetsuo** recovers, he decides that **Lady Miyako** may be able to explain matters to him. Taking a hefty dose of power-enhancing medication, **Tetsuo** teleports away in search of the religious leader.

Knowing that Tetsuo's followers are closing in, **Kay** and **Chiyoko** try to move **Masaru** and **Kiyoko** to Lady Miyako's temple. They are attacked before they can do so, and **Kiyoko** is carried off. **Chiyoko** is badly wounded, but she gets **Kiyoko** back just beyond the borders of **Akira's** empire. Meanwhile **Kay**, carrying **Masaru** to safety is harried by a street gang. One of the gang tries to extort goods from her in return for safe passage. Condemning the man as a common thief, **Kay** aims her gun.



Kaori



Seer

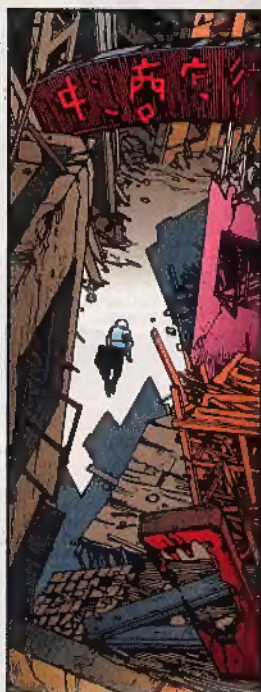
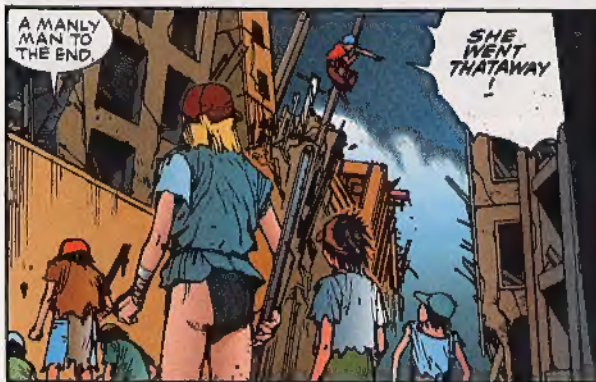
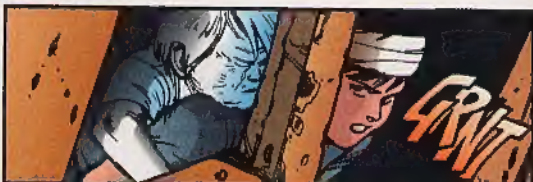


Lt. Yamada

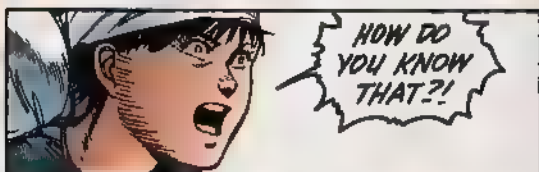
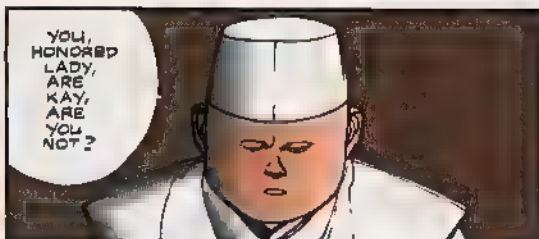


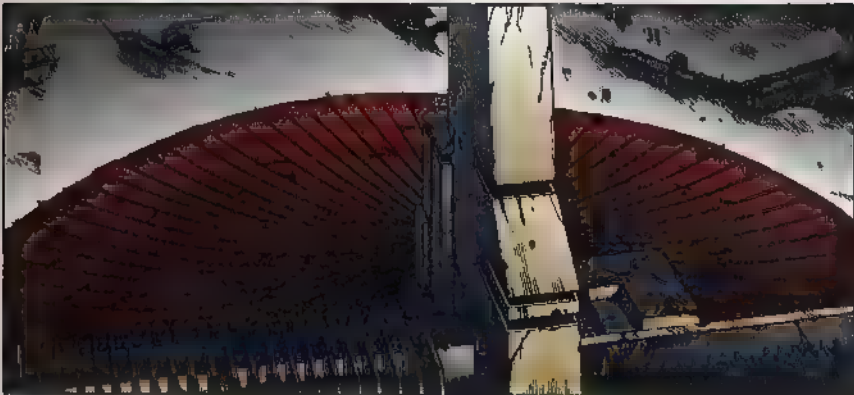
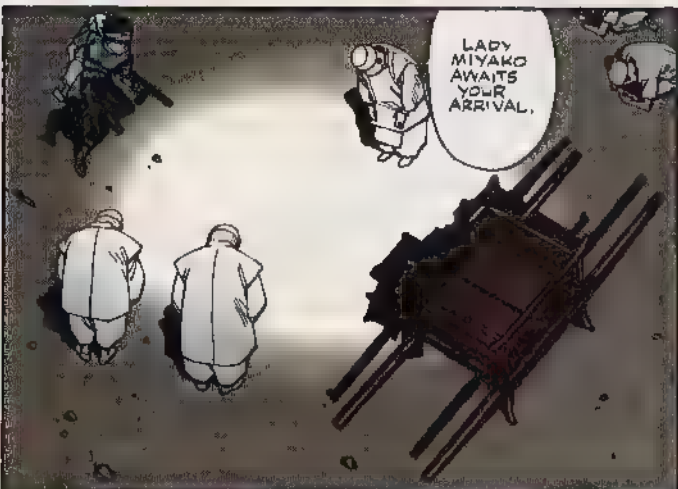
Ryu

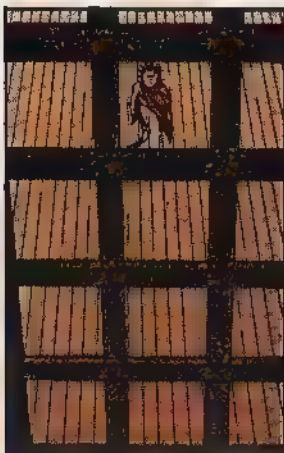
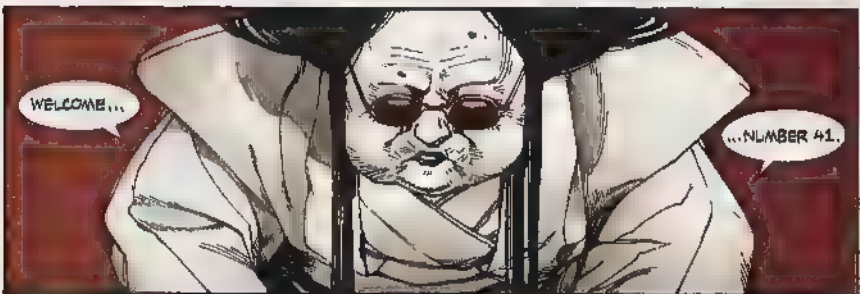


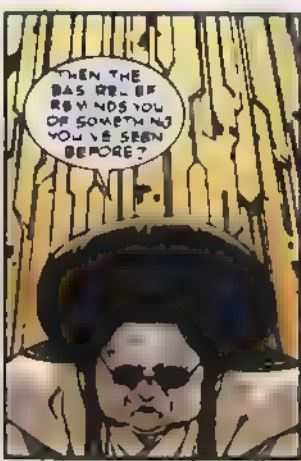
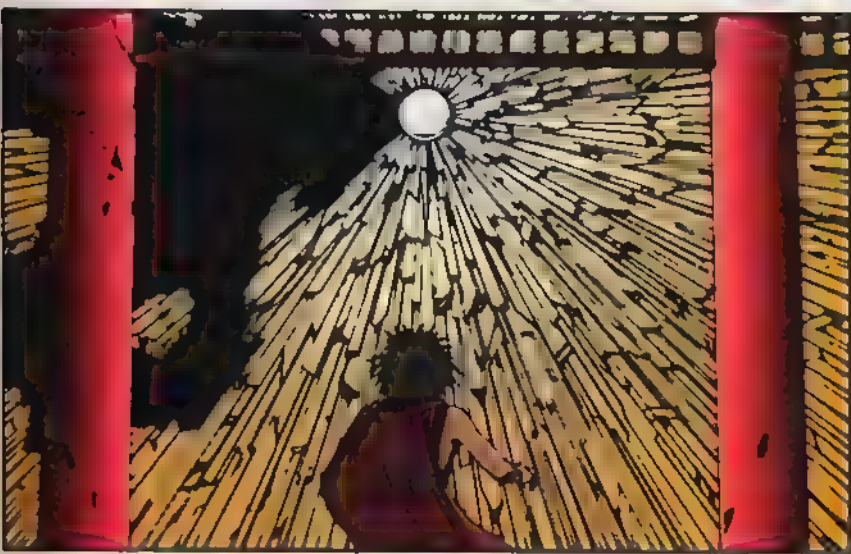






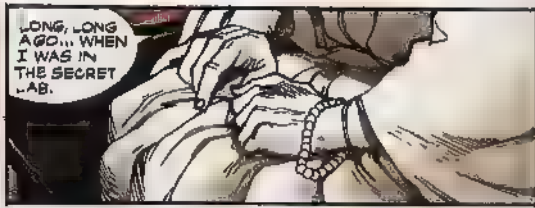








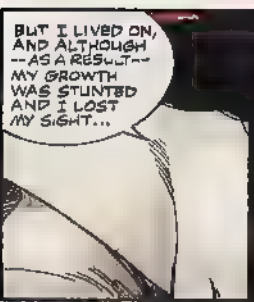
HAVE...
YOU
SEEN
IT,
TOO?



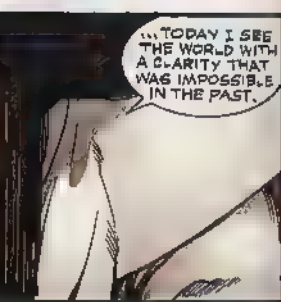
LONG, LONG
AGO... WHEN
I WAS IN
THE SECRET
LAB.



I DIDN'T SEE IT
AS CLEARLY AS
YOU DID...



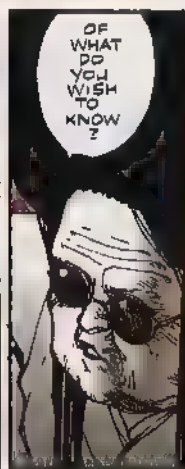
BUT I LIVED ON,
AND ALTHOUGH
-- AS A RESULT --
MY GROWTH
WAS STUNTED
AND I LOST
MY SIGHT...



... TODAY I SEE
THE WORLD WITH
A CLARITY THAT
WAS IMPOSSIBLE
IN THE PAST.



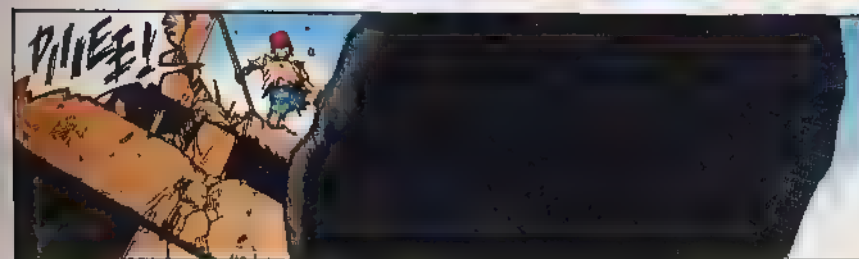
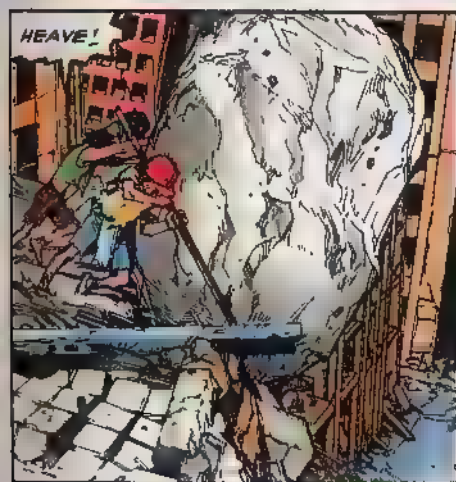
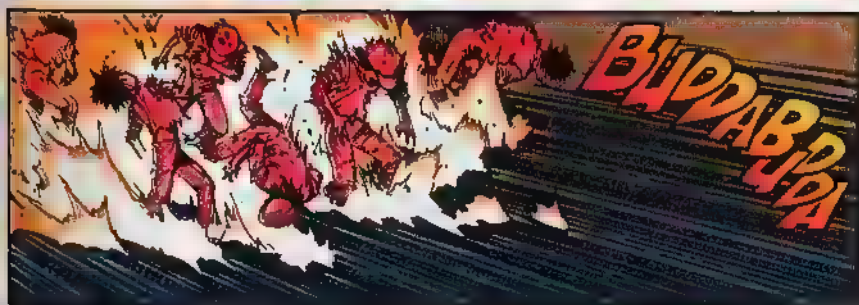
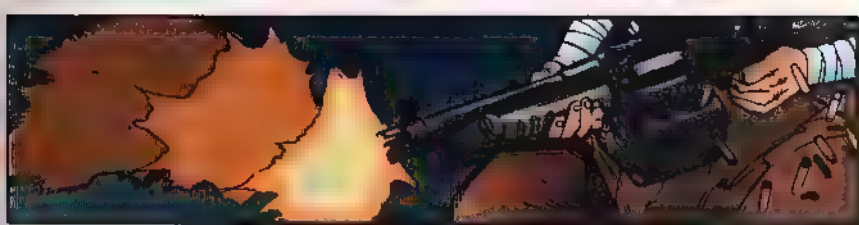
I NEED THAT
POWER.

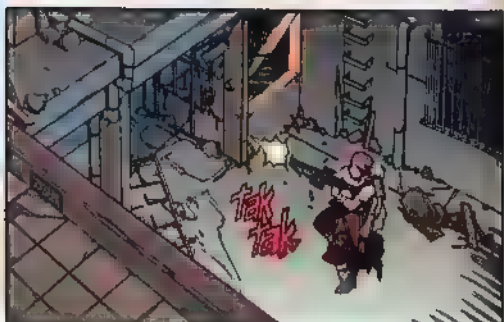
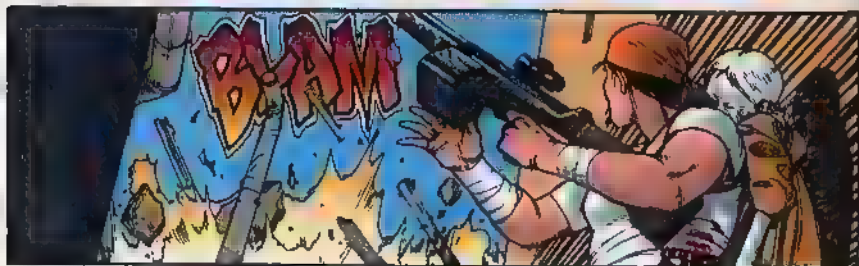
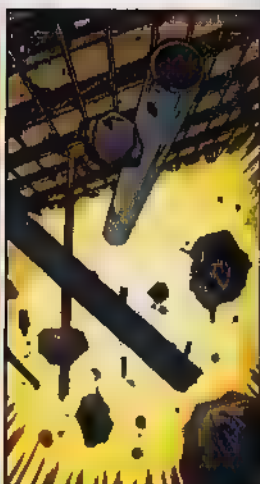
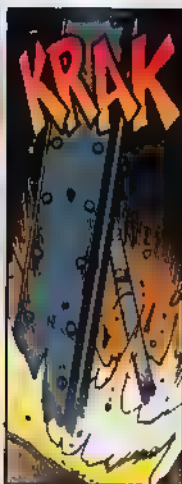


OF
WHAT
DO
YOU
WISH
TO
KNOW
?

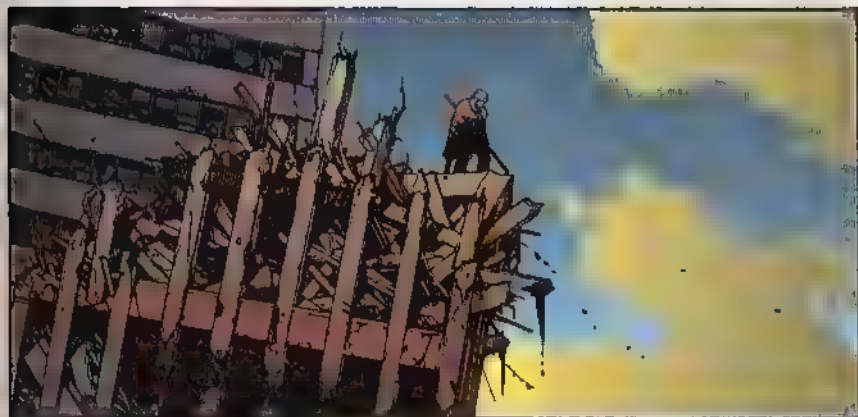



AK RA.






GO AROUND
THE SIDE! HEAD
HER OFF!





IT BEGAN IN THE 1960s...
A SMALL PROJECT WITHOUT
EVEN A CODE NAME..



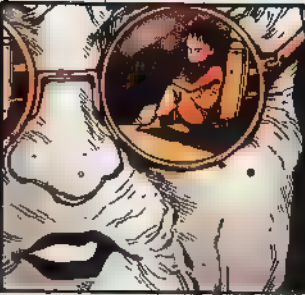
JUST A HANDFUL OF
PEOPLE
IN THE
MINISTRY OF
DEFENSE, COLLATING
DATA AND
ANALYZING
IT...

BY THE 1970s,
BASED ON THEIR
FINDINGS,
A GROUP OF
PEOPLE THOUGHT
TO HAVE
PARTICULAR
TRAITS WERE
BROUGHT
TOGETHER

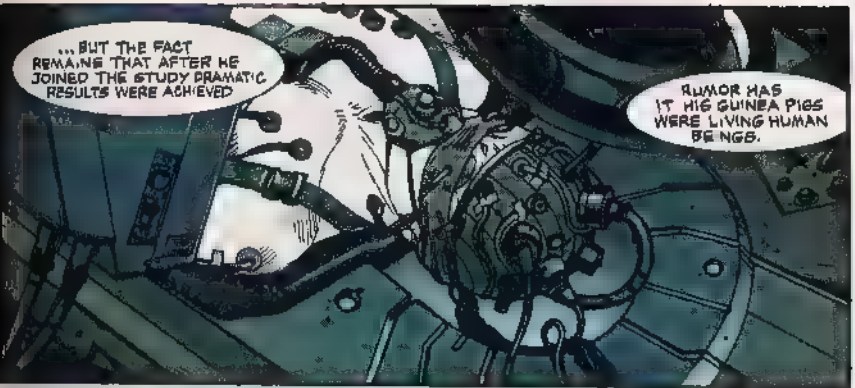
THE
SCIENTISTS
PERFORMED
EXPERIMENTS
ON THEIR
SUBJECTS AND
PUT THEM
THROUGH
A KIND OF
TRAINING..

A
CERTAIN
HIGHLY
CONTRO-
VERSIAL
SCHOLAR
BEGAN
TO
TAKE
AN
INTEREST.

NERVOUS PHYSIOLOGY
HAD YET TO BE
SYSTEMATIZED
AT THAT TIME,
AND MOST OF
THE SCHOLAR'S
COLLEAGUE'S
TOOK A
D.M.
VIEW
OF
HIS
FINDINGS...

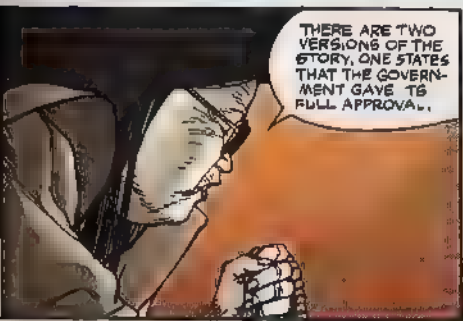


HIS AREA OF
EXPERTISE WAS
THE PHYSIOLOGY
OF THE CENTRAL
NERVOUS
SYSTEM.




... BUT THE FACT
REMAINS THAT AFTER HE
JOINED THE STUDY DRAMATIC
RESULTS WERE ACHIEVED


RUMOR HAS
IT HIS GUINEA PIGS
WERE LIVING HUMAN
BEINGS.




THERE ARE TWO
VERSIONS OF THE
STORY. ONE STATES
THAT THE GOVERNMENT
GAVE TS FULL APPROVAL.




THE OTHER IS THAT
THE SCHOLAR WAS
SOLELY RESPONSIBLE.
AS NO ONE KNOWS
THE TRUTH, YOU
MAY BELIEVE
WHICHEVER ONE
SATISFIES YOU.



THESE EXPERIMENTS.
WHAT THEY USE?
OPERATIONS? DRUGS?

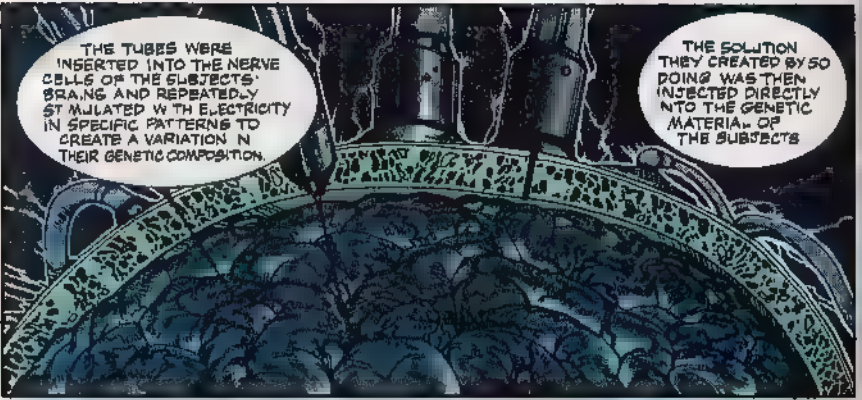


HMM... HOW BEST
TO EXPLAIN...?




THEY MADE
TINY GLASS
TUBES,
NARROWER
THAN
THE
SMALLEST
BLOOD
VESSEL....

...AND
FILLED
THESE
TUBES
WITH
SALT
WATER.



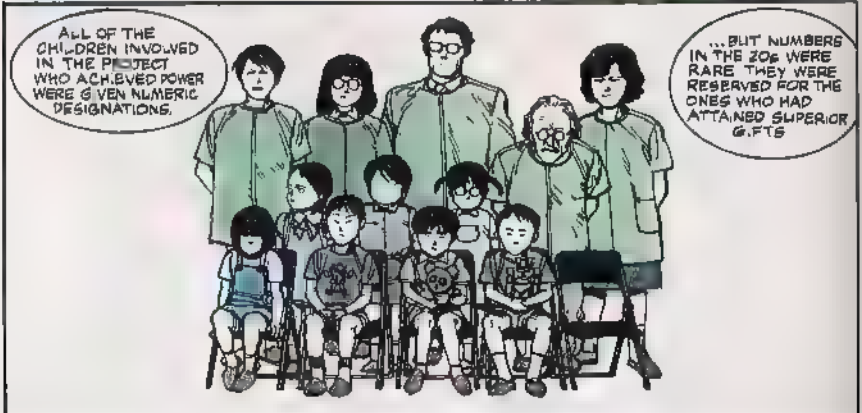
THE TUBES WERE
INSERTED INTO THE NERVE
CELLS OF THE SUBJECTS'
BRAINS AND REPEATEDLY
STIMULATED WITH ELECTRICITY
IN SPECIFIC PATTERNS TO
CREATE A VARIATION IN
THEIR GENETIC COMPOSITION.

THE SOLUTION
THEY CREATED BY SO
DOING WAS THEN
INJECTED DIRECTLY
INTO THE GENETIC
MATERIAL OF
THE SUBJECTS



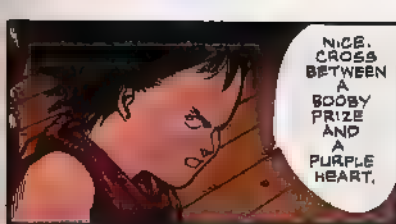
THESE
CHILDREN WERE
GIVEN CODE
DESIGNATIONS...

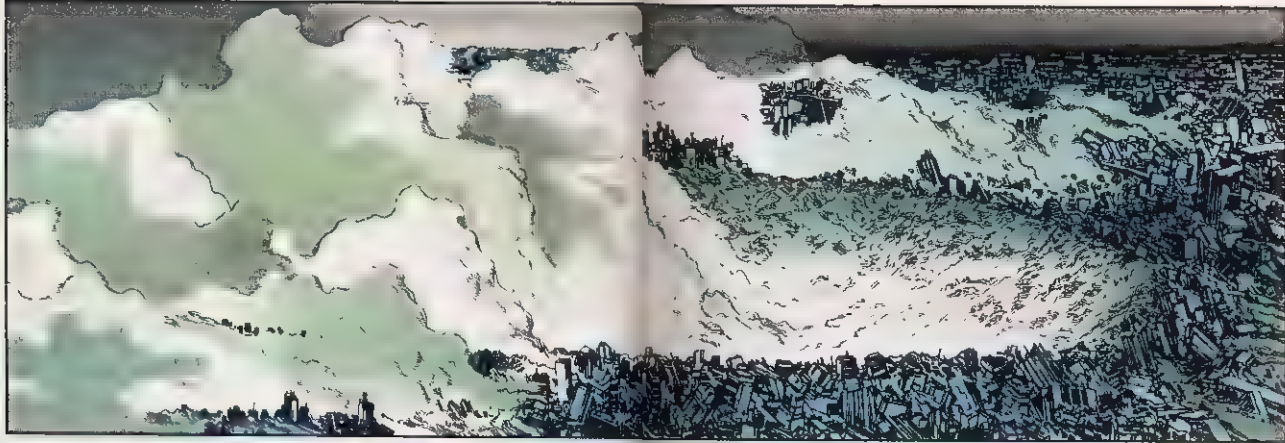
... IN THE 20s



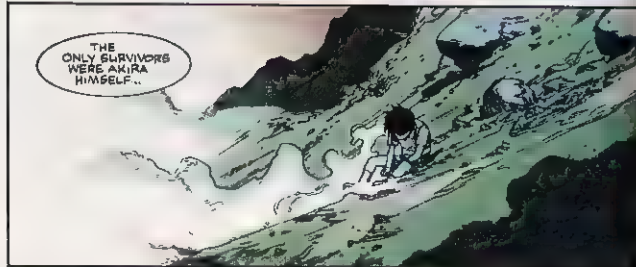
ALL OF THE
CHILDREN INVOLVED
IN THE PROJECT
WHO ACHIEVED POWER
WERE GIVEN NUMERIC
DESIGNATIONS.

...BUT NUMBERS
IN THE 30s WERE
RARE THEY WERE
RESERVED FOR THE
ONES WHO HAD
ATTAINED SUPERIOR
G.F.T.S

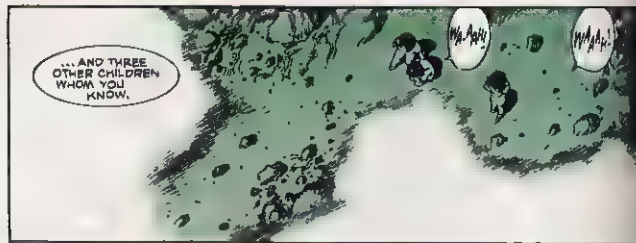




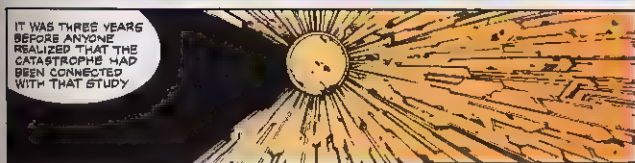
THE
ONLY SURVIVORS
WERE AKIRA
HIMSELF...



...AND THREE
OTHER CHILDREN
WHOM YOU
KNOW.



IT WAS THREE YEARS
BEFORE ANYONE
REALIZED THAT THE
CATASTROPHE HAD
BEEN CONNECTED
WITH THAT STUDY



IT TOOK EVEN
LONGER FOR
THE
GOVERNMENT
TO PERMIT
THE PROJECT
TO BE
REOPENED.



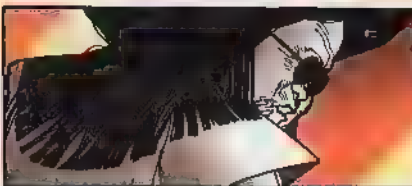
IT'S
BEEN
ACTIVE
FOR
FIVE
YEARS




BUT...



...THAT DOESN'T EXPLAIN
WHY AKIRA'S POWERS
ARE SO IMMENSE




HOW DO
YOU EXPLAIN
YOUR OWN
POWERS?



YOU CAN
MOVE THINGS
BY THE
POWER
OF YOUR
MIND AND
DESTROY
WITH
BUT A
THOUGHT

IF YOU
CHOOSE, YOU
COULD
LAY WASTE
TO ALL
THE
ENERGY
MANKIND
HAS
AMASSED.



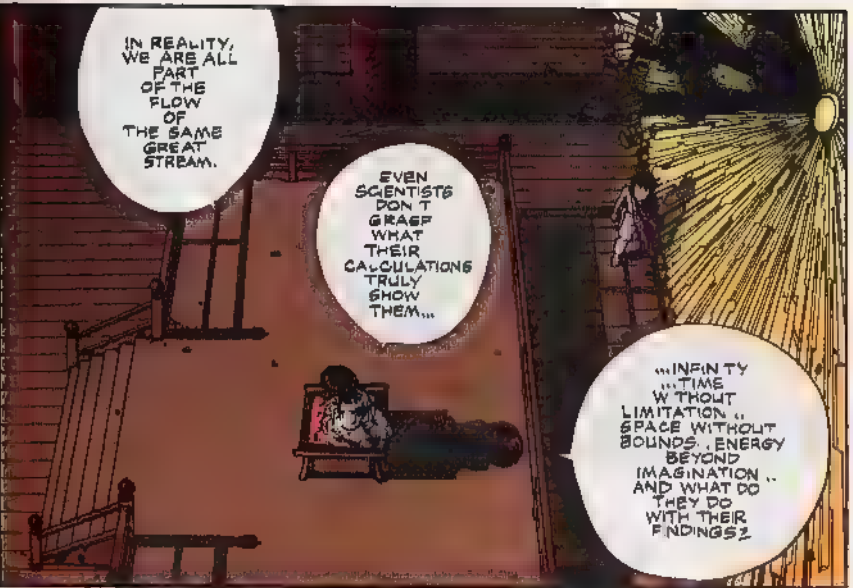
COMPARED TO THE POWER
OF YOUR WILL, THE
ENERGY MANKIND HAS USED
TO DATE IS NO MORE
THAN PUFFS OF AIR.

IT IS ONLY WHEN HE
IS AFRAID THAT HE
CONSIDERS THE
OTHER WORLD, AND
THEN HE WILL
GLADLY SELL HIS
SOUL TO WHATEVER
GOD OR BUDDHA
OFFERS HIM HOPE



MAN IS WOEFULLY
SHORTSIGHTED.


HE HUIDLES
UPON THE
GROUND STARING
DOWN AT HIS OWN
FEET



IN REALITY,
WE ARE ALL
PART
OF THE
FLOW
OF
THE SAME
GREAT
STREAM.

EVEN
SCIENTISTS
DON'T
GRASP
WHAT
THEIR
CALCULATIONS
TRULY
SHOW
THEM...


...INFINITY
...TIME
WITHOUT
LIMITATION...
SPACE WITHOUT
BOUNDS... ENERGY
BEYOND
IMAGINATION...
AND WHAT DO
THEY DO
WITH THEIR
FINDINGS?



ANNOUNCE
THEM AT
SOCIETY DINNERS
IN RETURN FOR
PLAQUES AND
THE RECORDING
OF THEIR NAMES
IN THE ANNALS
OF HISTORY
NO MORE
THAN THAT

BUT
EVEN
SO...

THE
STREAM
FLOWS
ON
BEFORE
US.




WHEN A
MAN
TRIES TO
SEE INTO THE
DISTANCE,
WHAT DOES
HE DO?



HE NARROWS
HIS EYES.


EVEN WITH
YOUR EYES
OPENED
AS WIDE
AS
THEY
WILL
GO...

...YOU
CANNOT
PERCEIVE
SOMETHING
SO LARGE
THAT IT IS
BEYOND
THE RANGE
OF
YOUR
VISION.



THE
FLOWER
FLOWS
TOWARD
THE
ULTIMATE
CONCLUSION.

WHAT IS HIGHER
BECOMES LOWER...
DENSITY GROWS
THIN... DROES
SEEKS ENTROPY
...THE ULTIMATE
TREND TOWARD
THE UNIFORMITY
OF ALL THINGS
IS INEVITABLE
AND REVERSE-
VERSIBLE

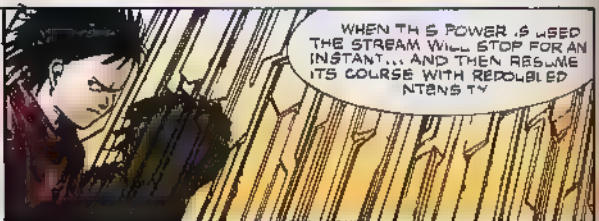


MEN GATHER
TOGETHER AS
THOUGH THEY
WOULD REVERSE
THE STREAM,
BUT IN TRUTH
THEY ARE
ONLY
DRIFTWOOD.


YET EVEN
AS THE
STREAM
SWEEPS
THEM
ALONG.



...THEY POSSESS ONE
POWER CAPABLE OF
STOPPING THE STREAM



WHEN THIS POWER IS USED
THE STREAM WILL STOP FOR AN
INSTANT... AND THEN RESUME
ITS COURSE WITH REDOUBLED
INTENSITY



WHEN IT IS BEFORE
THEM, PEOPLE
RECOGNIZE THE
STREAM FOR
WHAT IT IS
AND FEAR ITS
POWER...


...AS
YOU'VE ALREADY
SEEN

A character is seen from the chest up, looking out from a balcony or window. The background is dark and indistinct.

LOOK
BEYOND
FORM
AND
CONSIDER
SUBSTANCE

A character is seen from the chest up, looking out from a balcony or window. The background is dark and indistinct.

AKIRA
IS NOT
IN THE
STREAM


A character is seen from the chest up, looking out from a balcony or window. The background is dark and indistinct.

THAT STUFF
ABOUT
STREAMS AND
VISION IS
JUST
METAPHYSICAL
BULLSHIT

I WANT
TO KNOW
SOMETHING
CONCRETE!
WHAT
THE
HELL IS
AKIRA?!

A character is seen from the chest up, looking out from a balcony or window. The background is dark and indistinct.

PEOPLE
IN
THE
STREAM
WILL
NEVER
UNDERSTAND.

A character is seen from the chest up, looking out from a balcony or window. The background is dark and indistinct.

WELL, YOU
TALK
LIKE
YOU'VE GOT
A HANDLE
ON
IT -

DO
YOU
UNDER-
STAND
ALL
THIS
?!



THAT IS WHAT YOU
MUST LEARN FOR
YOURSELF,
NUMBER 41.



SAY
WHAT?
?



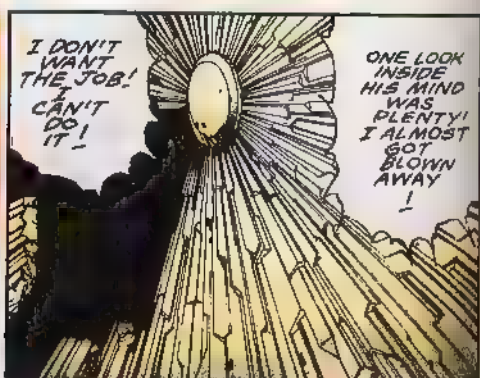
YOU ARE THE ONLY
ONE WHO CAN
FIND THE
ANSWERS.
TO DO SO
IS
YOUR
DESTINY.



YOU'D
LIKE
THAT,
HUNH?



WHY
ME?

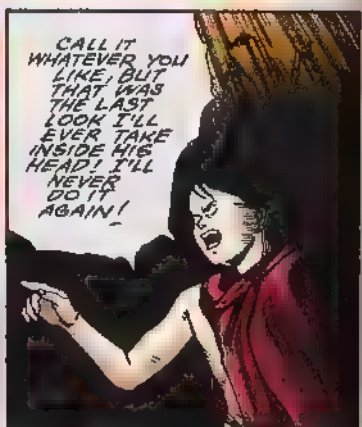


I DON'T
WANT
THE JOB!
I
CAN'T
DO
IT!

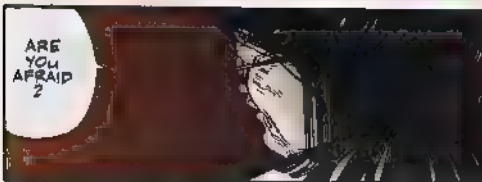
ONE LOOK
INSIDE
HIS MIND
WAS
PLENTY!
I ALMOST
GOT
BLOWN
AWAY
!



CHUCKLE
WHY,
NUMBER 41,
TH'S DOESN'T
SOUND LIKE
YOU AT
ALL.



CALL IT
WHATEVER YOU
LIKE, BUT
THAT WAS
THE LAST
LOOK I'LL
EVER TAKE
INSIDE HIS
HEAD! I'LL
NEVER
DO IT
AGAIN!



ARE
YOU
AFRAID
?

IT IS TRUE THAT
AKIRA'S POWER
IS BEYOND
MEASURE...

... BUT
THAT IS
SAD OF
YOU,
TOO.

ALTHOUGH, I
DO SEE YOUR
POINT. AT YOUR
PRESENT LEVEL
OF POWER, IT
WOULD BE
BEYOND YOU
AS A PSYCHIC
YOU GROVE. AT
AKIRA'S FEET

MY
PRESENT
LEVEL OF
POWER...?

SURELY YOU MUST
REALIZE THAT THE DRUGS
YOU TAKE INHIBIT DEVELOP-
MENT OF YOUR POWER.

AND
YOUR
OWN
BUSI-
NESS.

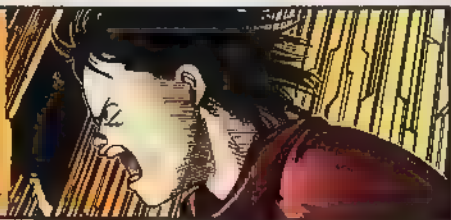
IT'S TRUE,
THEY EXPEDITE
RELEASE
OF YOUR
MENTAL
ENERGIES,
BUT THEY
ARE A
SHORT
CUT...

WHICH
PREVENT YOU
FROM BECOMING
ALL YOU COULD
NATURALLY
BE

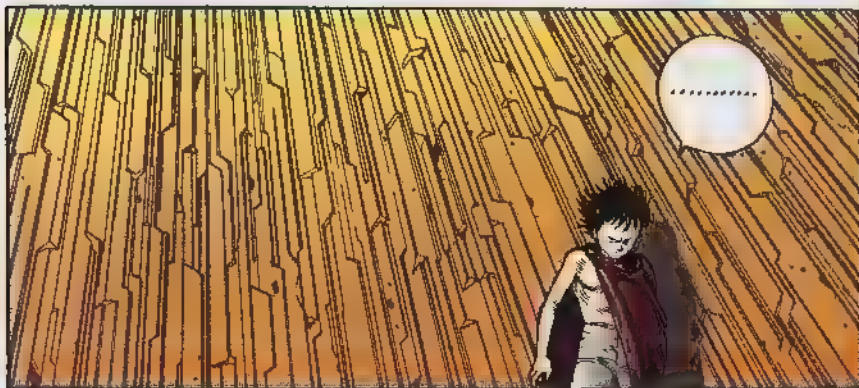
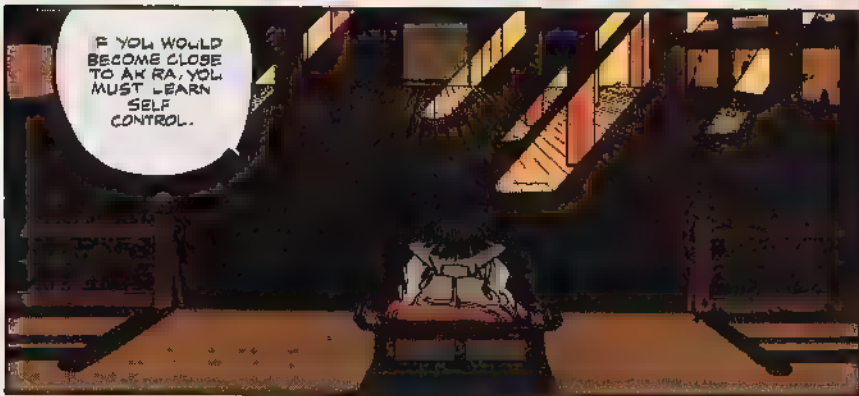


WHEN YOU CAN OVERCOME
YOUR OWN WEAKNESS, THE
POWER WILL FLOW FROM
YOU FREELY

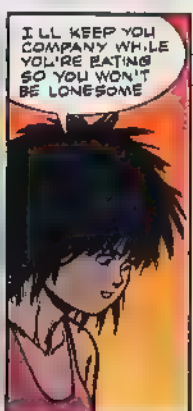
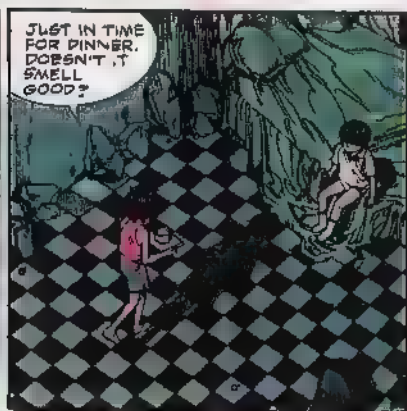
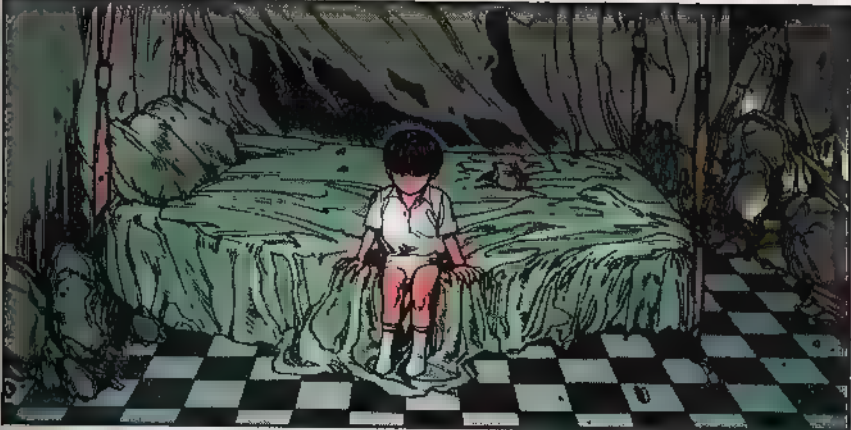
SHUT UP, YOU
OLD FAG! I
DIDN'T COME
HERE TO LISTEN
TO A LECTURE!

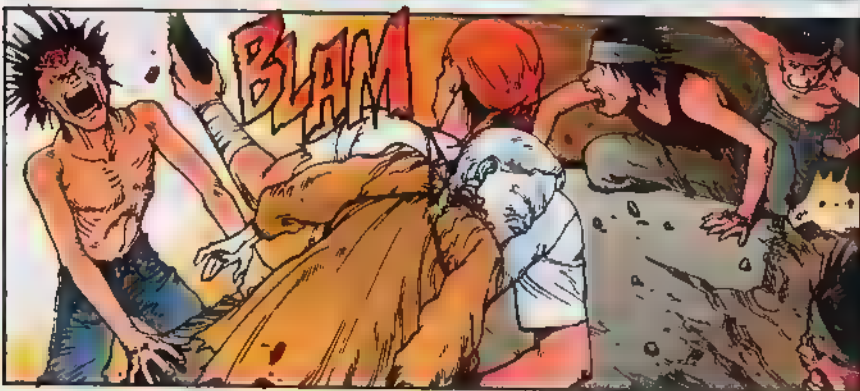
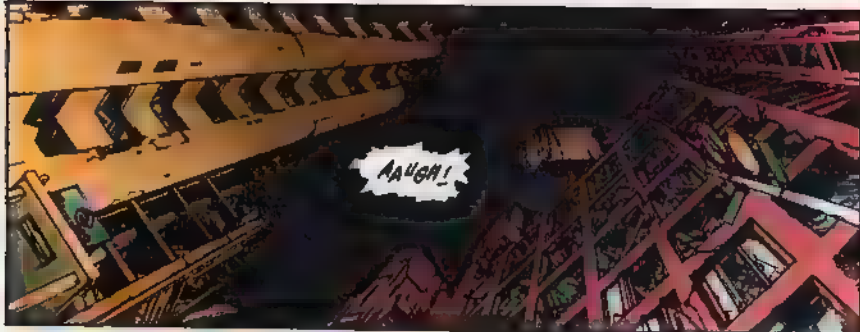


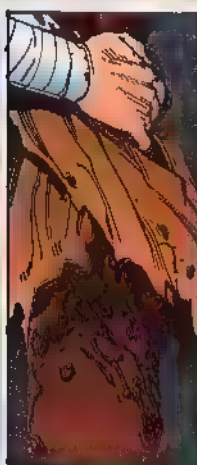
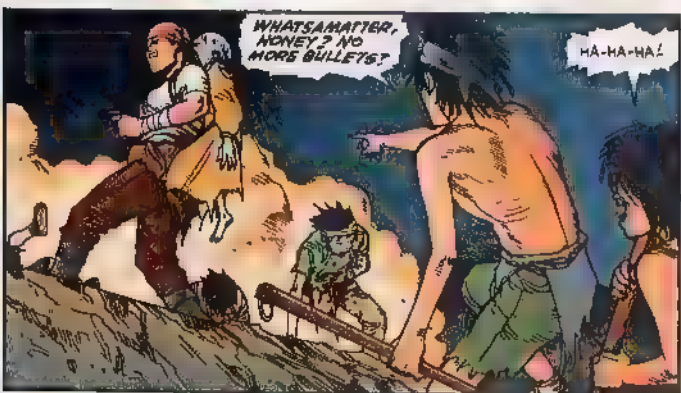
IF YOU WOULD
BECOME CLOSE
TO AK RA, YOU
MUST LEARN
SELF
CONTROL..

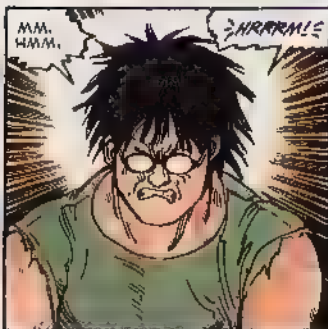
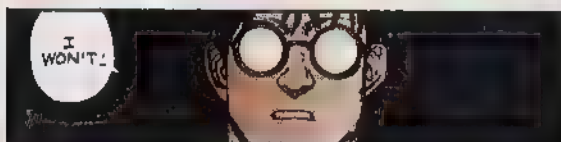


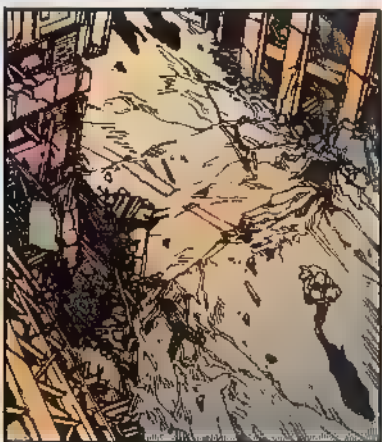
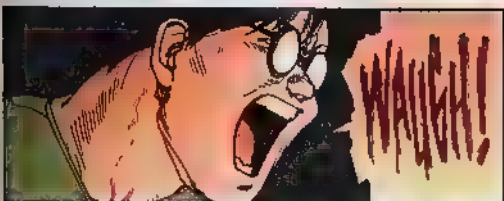
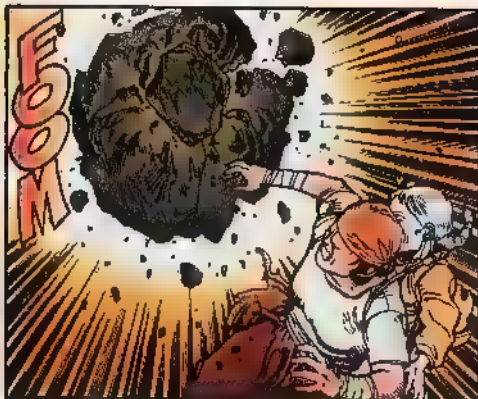
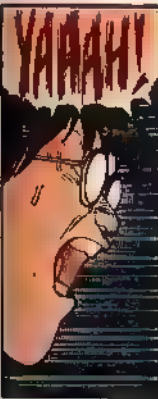
AAAAAAAAA

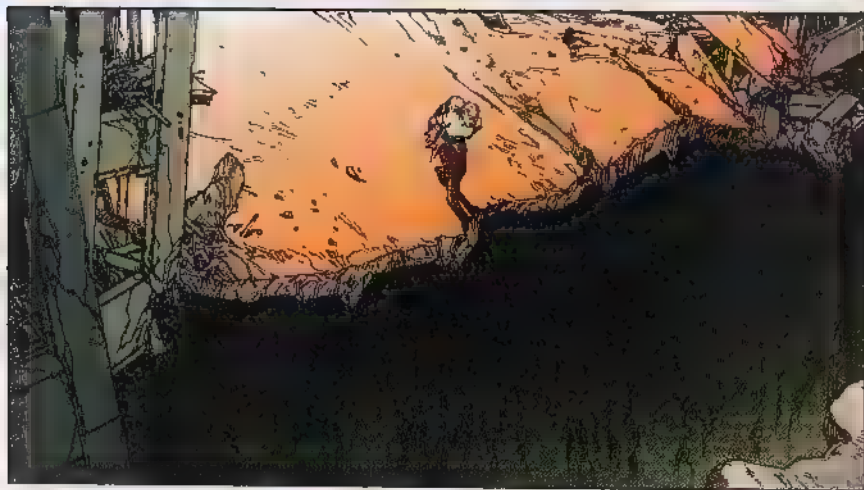
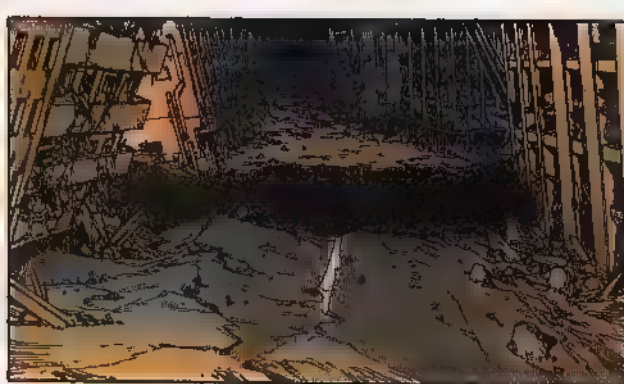


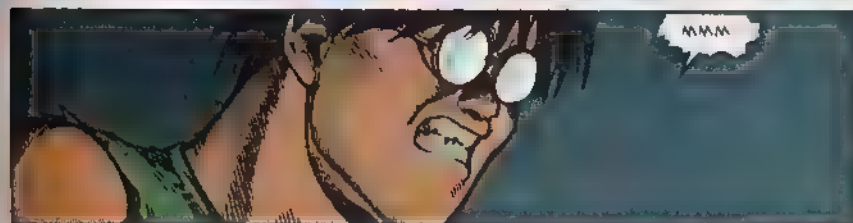
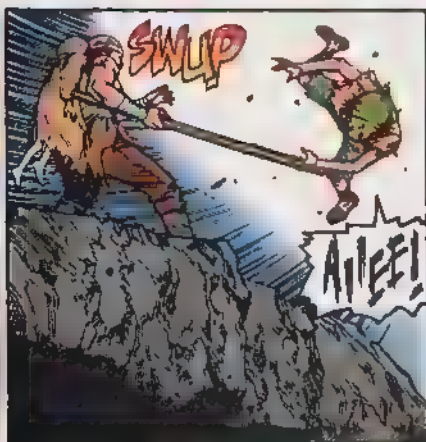
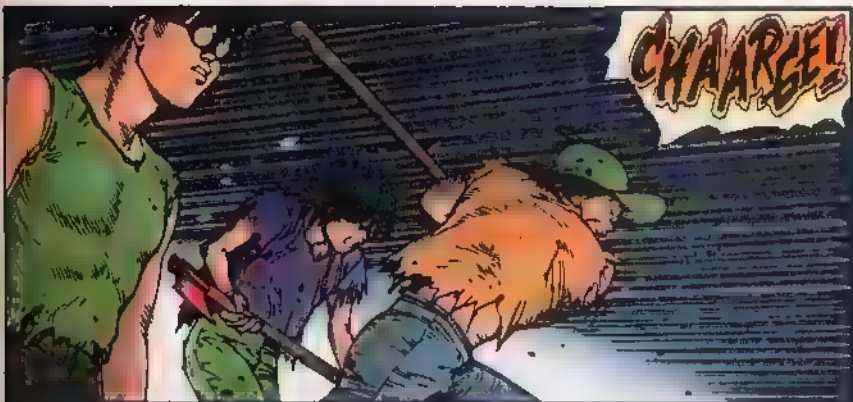




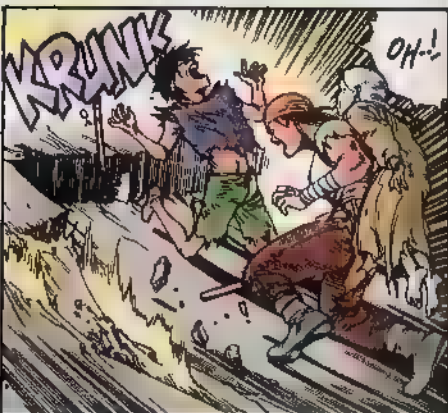
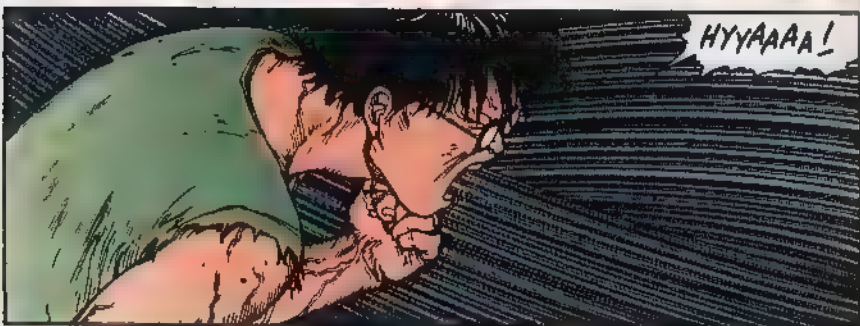


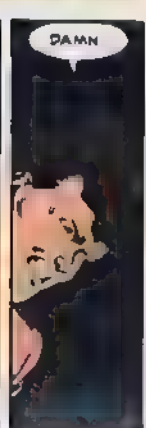
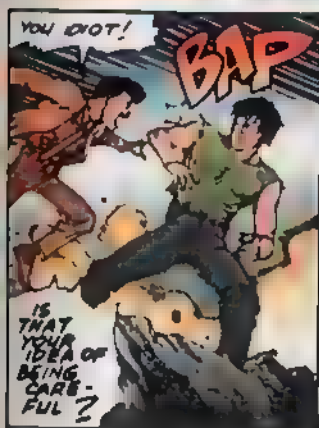
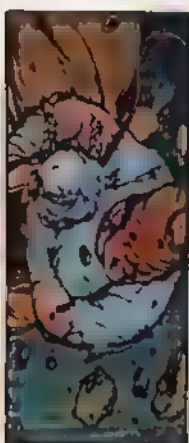
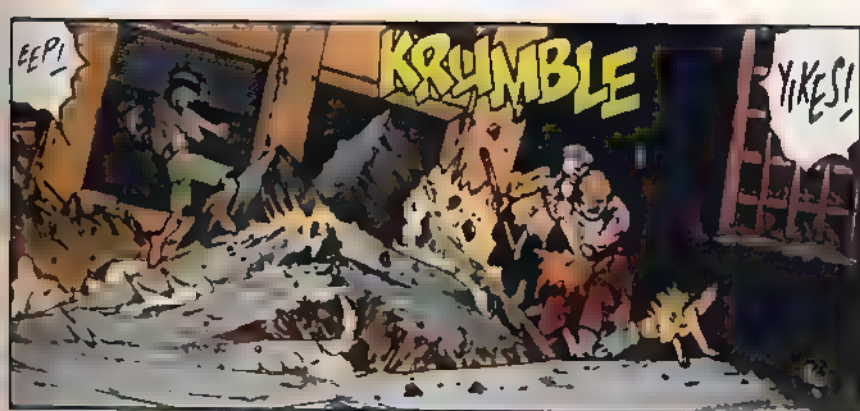


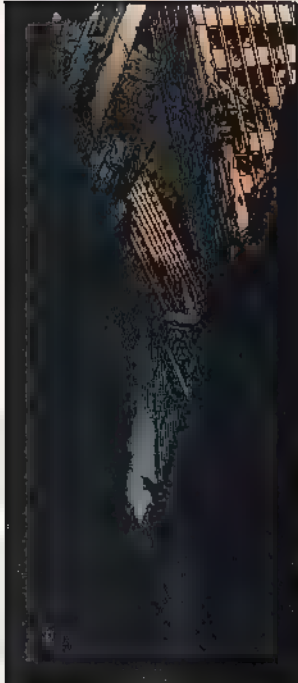


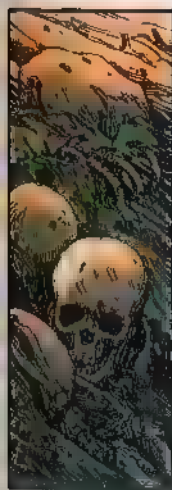
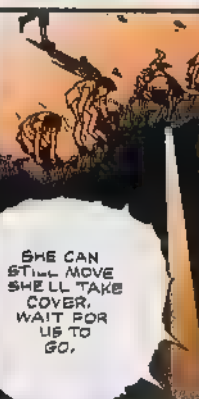
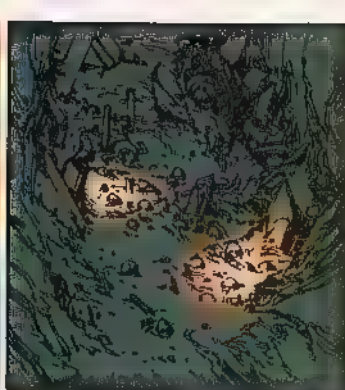


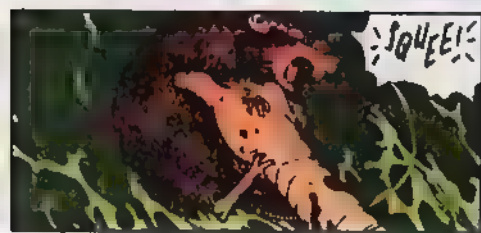
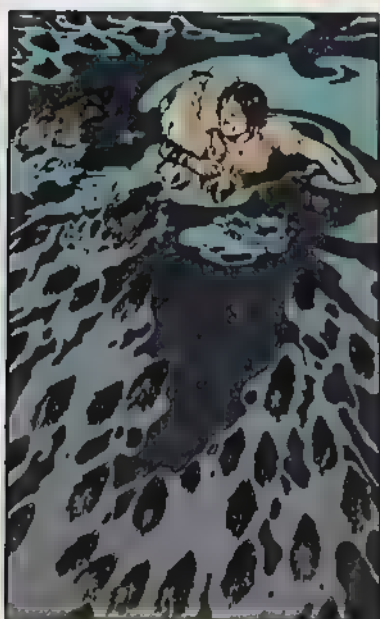
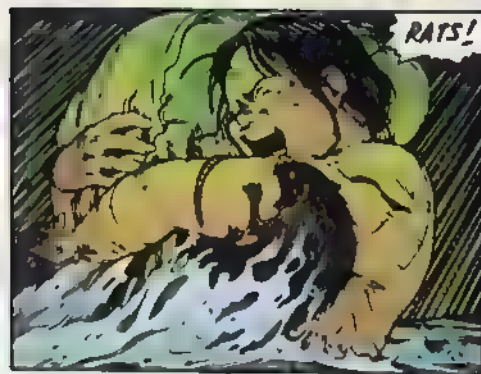
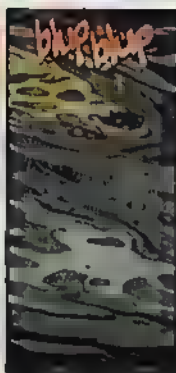
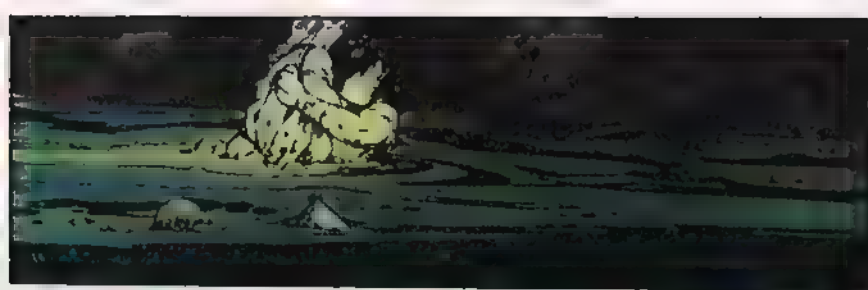
WH! WOSH

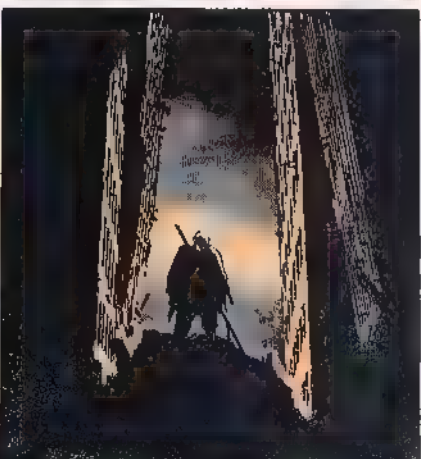
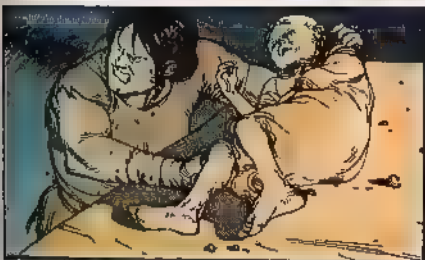
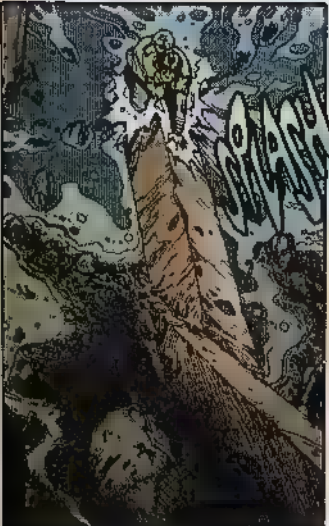


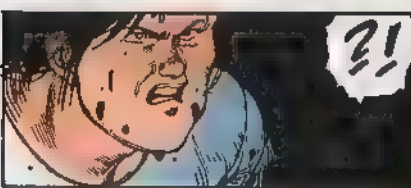














WHERE
ARE YOU
TAKING
HER?



THAT'S
NONE OF YOUR
BUSINESS.

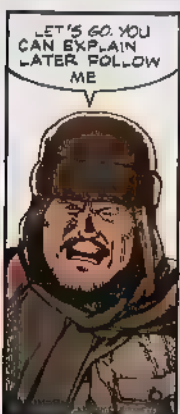


SPLASH
SPLASH



THEY
MADE IT DOWN
HERE

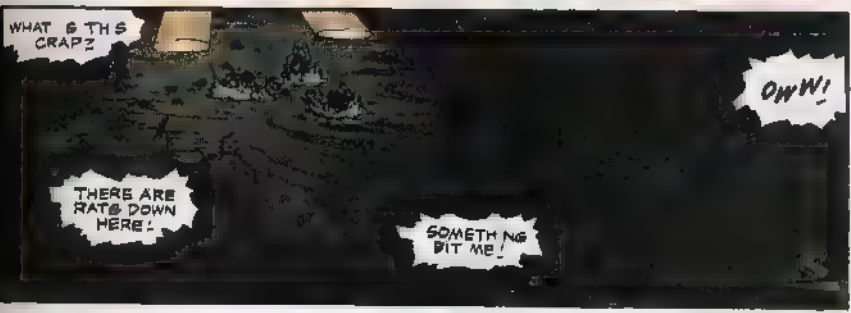
WHO
ARE
THEY?



LET'S GO. YOU
CAN EXPLAIN
LATER. FOLLOW
ME



THIS
WAY!

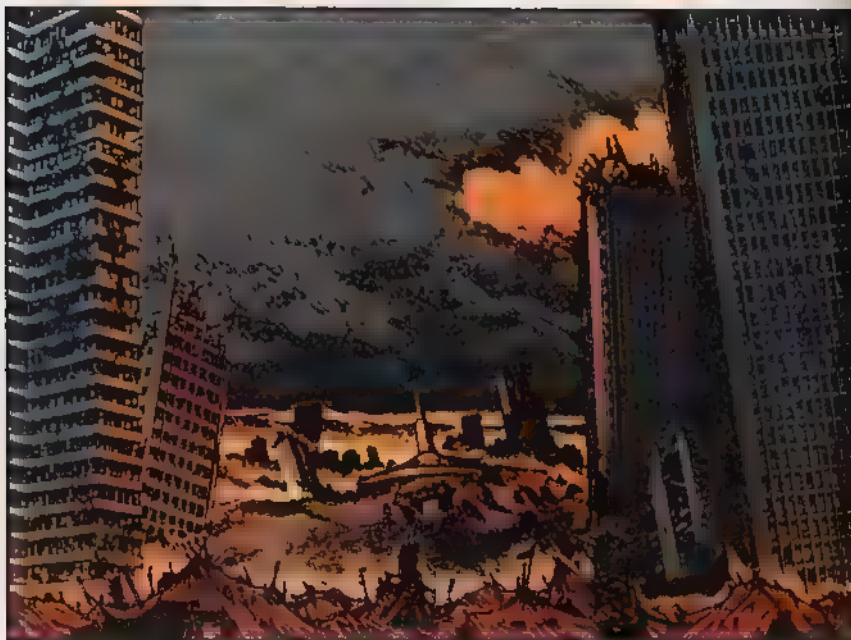


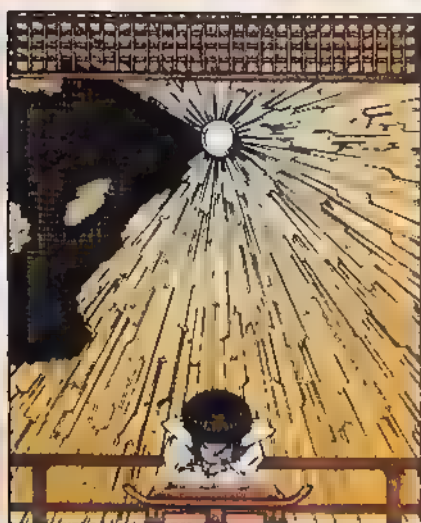
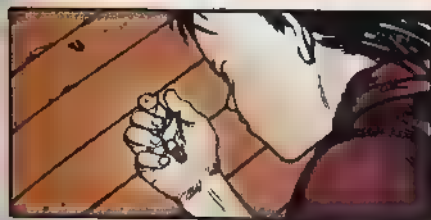
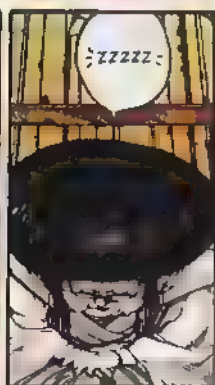
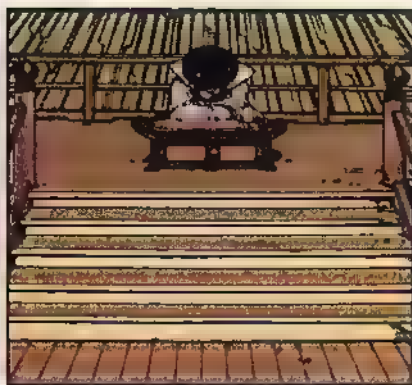
WHAT IS THIS
CRAP?

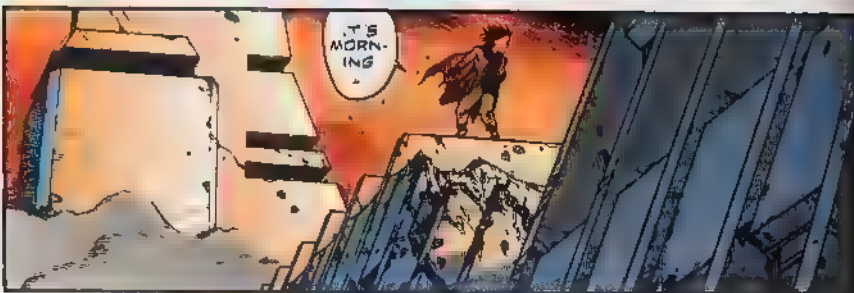
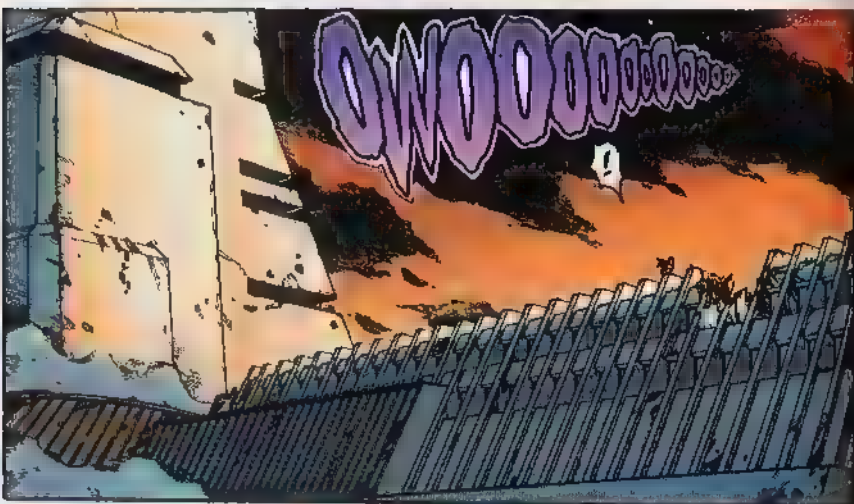
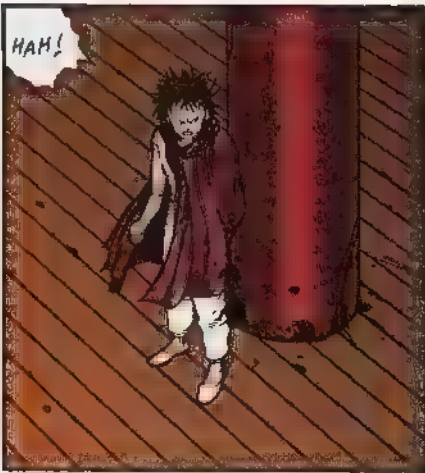
THERE ARE
RATS DOWN
HERE!

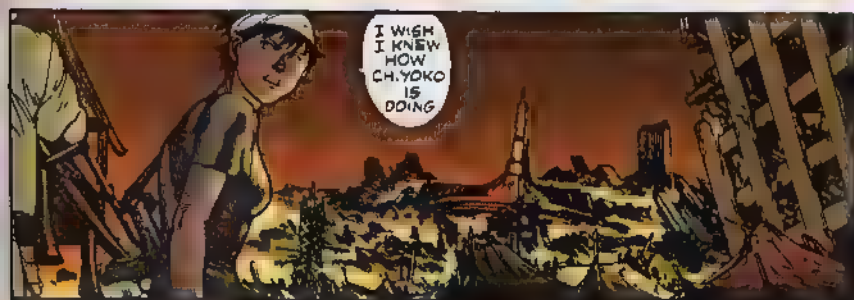
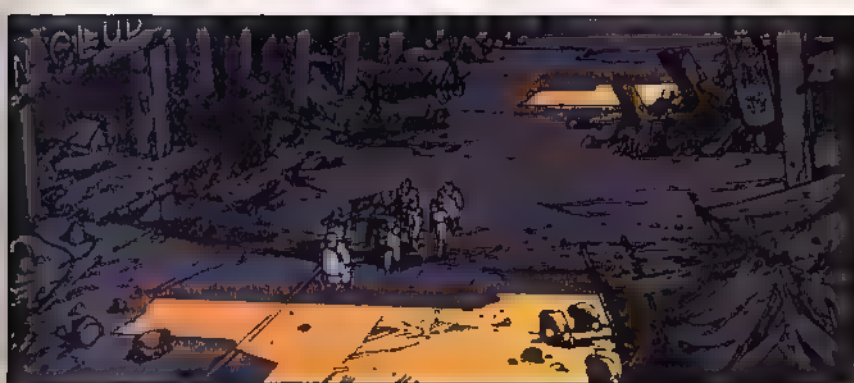
SOMETHING
BIT ME!

OWWI!





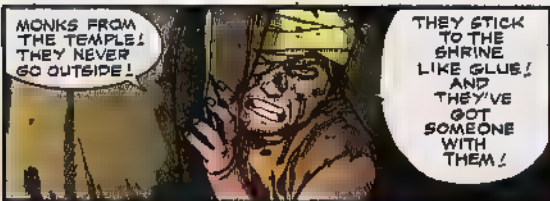




I WISH
I KNEW
HOW
CH.YOKO
IS
DOING



LOOK
AT
THAT
!





ANY
LUCK?

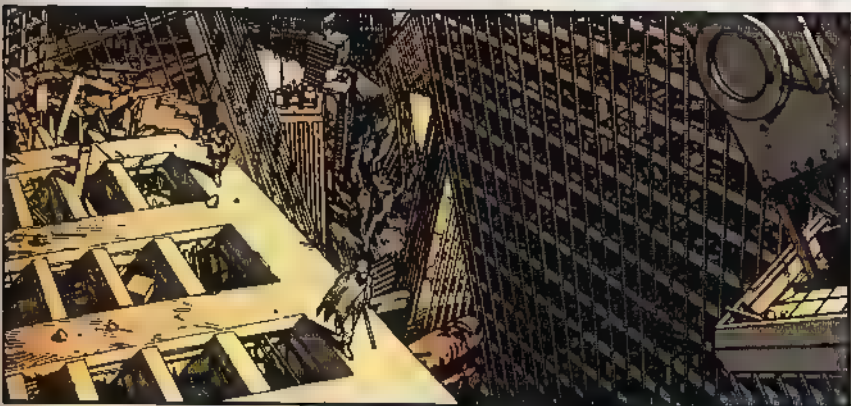


NOT A
SIGN OF
THEM?

THEY'RE
NOT HERE!

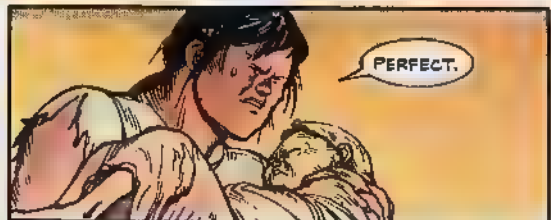


THEY HAVE
TO BE THERE
SOMEWHERE!
CHECK THE
BOTTOM!
THEY
MAY HAVE
DROWNED!



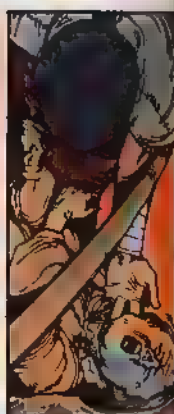
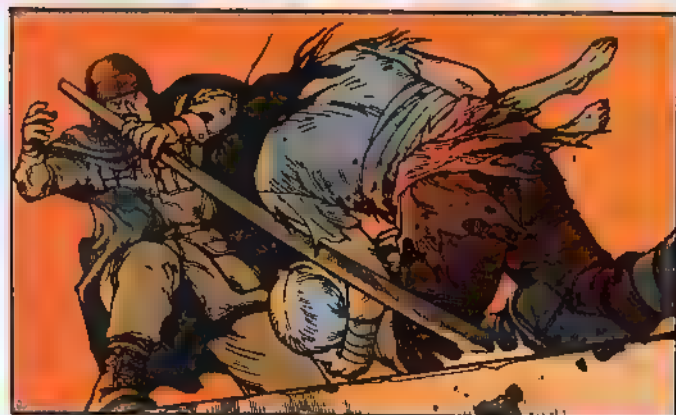
THAT WOUND.

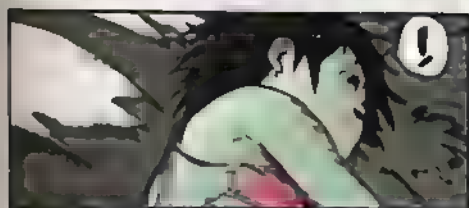
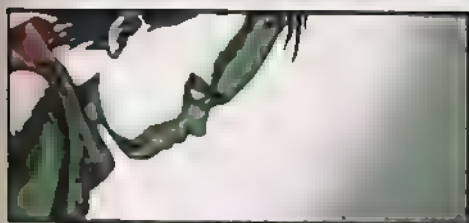
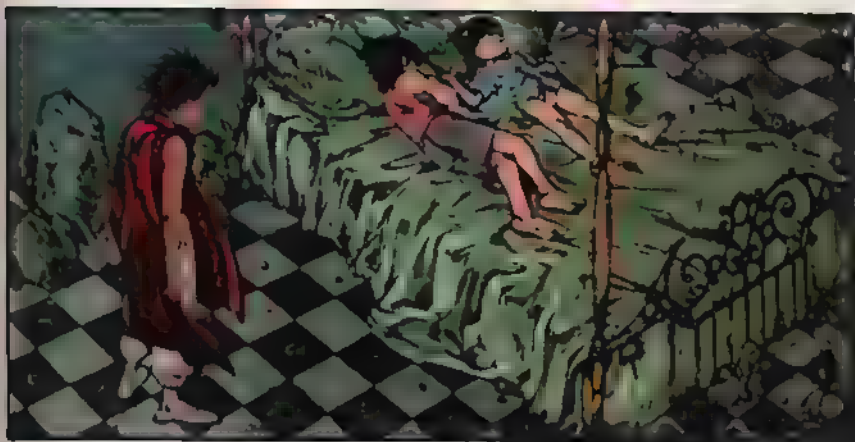
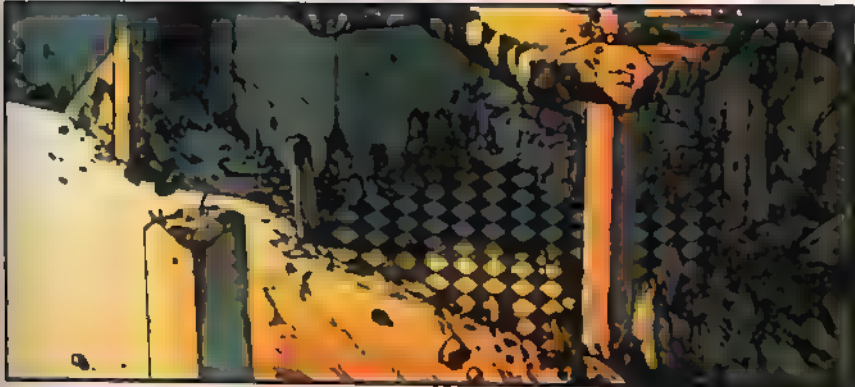
ARE
YOU ALL
RIGHT?

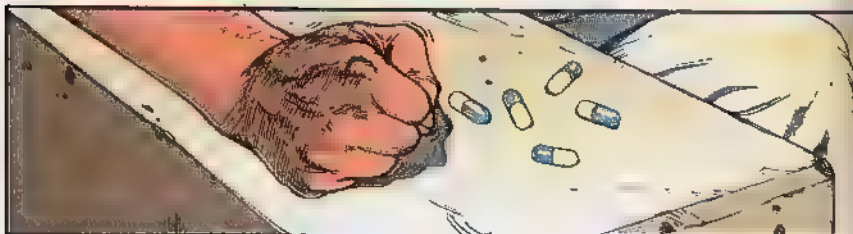
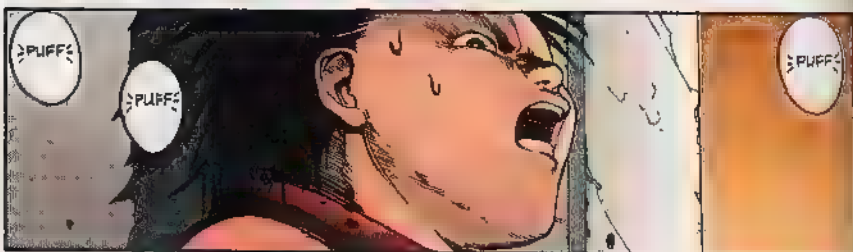
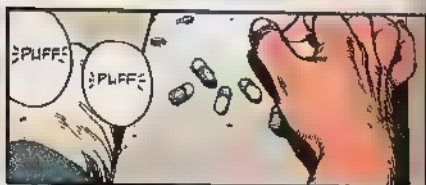
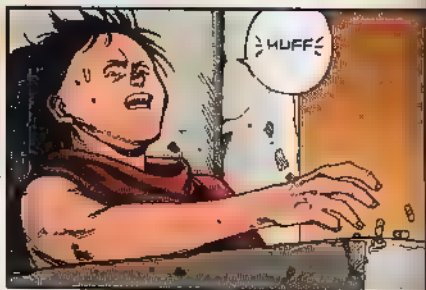
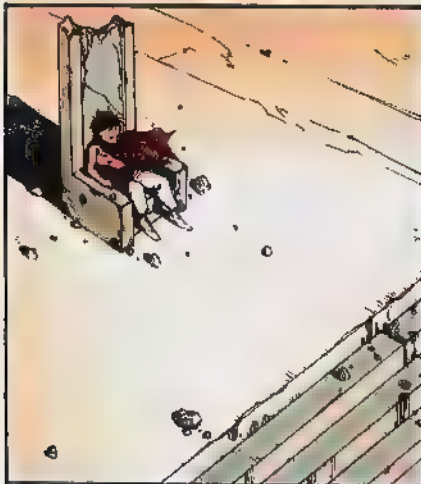


PERFECT.










A character is perched on a jagged, broken rooftop in a city of ruins. The background shows a hazy, orange-tinted sky and distant buildings.

I
HAVE
A
NEW
AN-
NOUNCE-
MENT
!

A character is perched on a jagged, broken rooftop in a city of ruins. The background shows a hazy, orange-tinted sky and distant buildings.

THE
LITTLE
BOY
AND THE
INTRUDER
WITH HIM
HAVE FOUND
SHELTER
WITH THE
MONKS
FROM
MIYAKO'S
TEMPLE.


A character is perched on a jagged, broken rooftop in a city of ruins. The background shows a hazy, orange-tinted sky and distant buildings.

THEY
HAVE...

...ALREADY
REACHED
SANCTUARY!

Two characters are in a destroyed city. One character, wearing a white shirt and tie, looks shocked. The other character, wearing a tank top and glasses, looks serious. A third character is visible in the background.

WHAT?

A character is in a destroyed city, looking up with a determined expression. The background shows a hazy, orange-tinted sky and distant buildings.

THEY ARE IN MIYAKO'S SHRINE!
THIS IS AN ACT OF WAR AGAINST
OUR LORD AKIRA AND THE
EMPIRE! MIYAKO MUST PAY!

A character is in a destroyed city, looking down with a determined expression. The background shows a hazy, orange-tinted sky and distant buildings.

MIYAKO...

THAT
INTERFERING
BITCH!

HM2

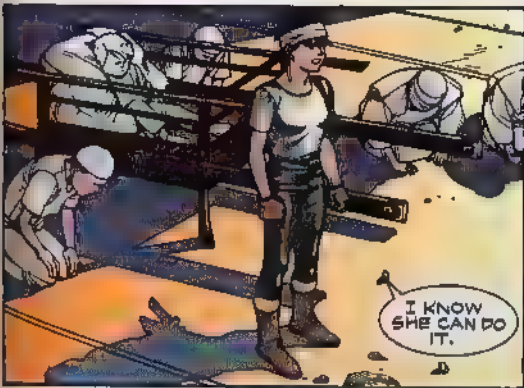
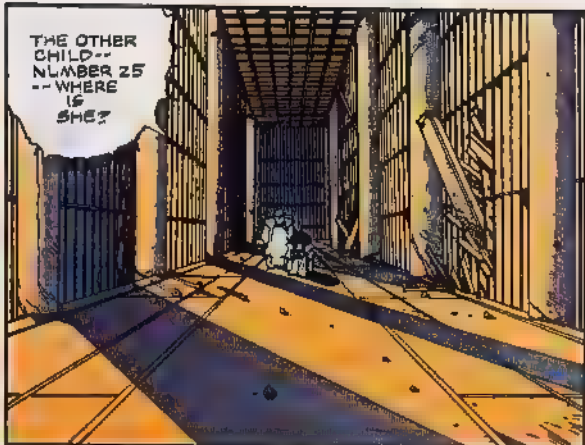
THE
MEN
WE
SENT
OUT...

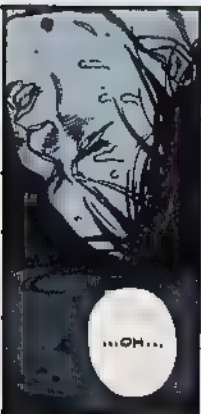
...HAVE
JUST
RETURNED

MY
LADY,
I
HAVE
NEWS.

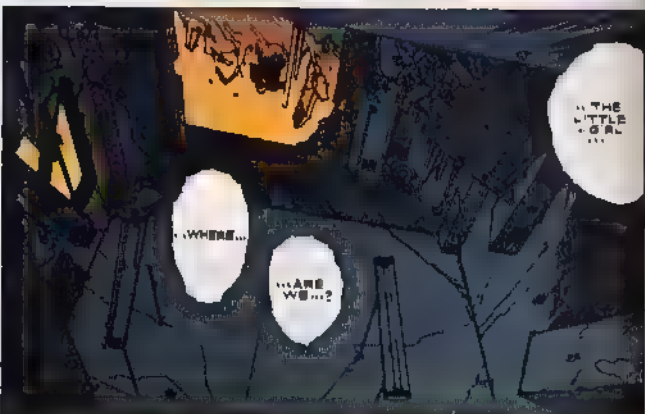
EXCELLENT!

ARE THE
CHILDREN
WITH THEM?





...OH...



...WHERE...

...ARE
WE...?

"THE
LITTLE
GIRL
..."

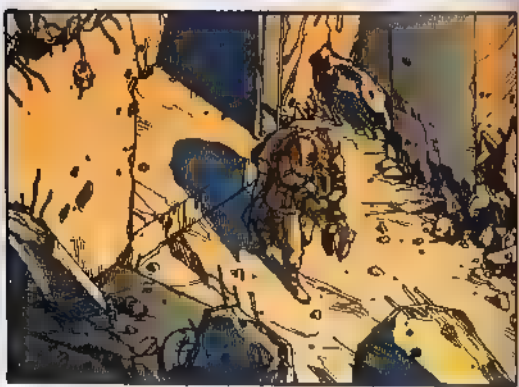


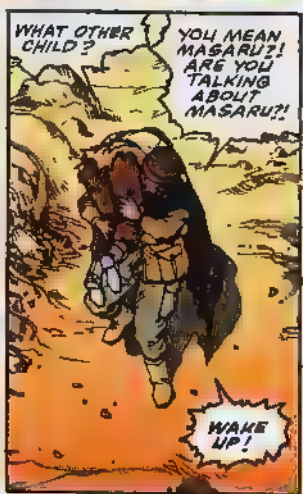
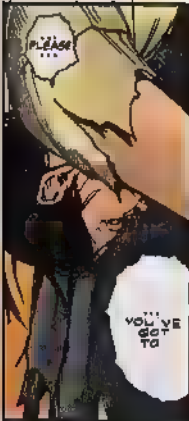
...
WHERE
IS
...KYOKO
...?

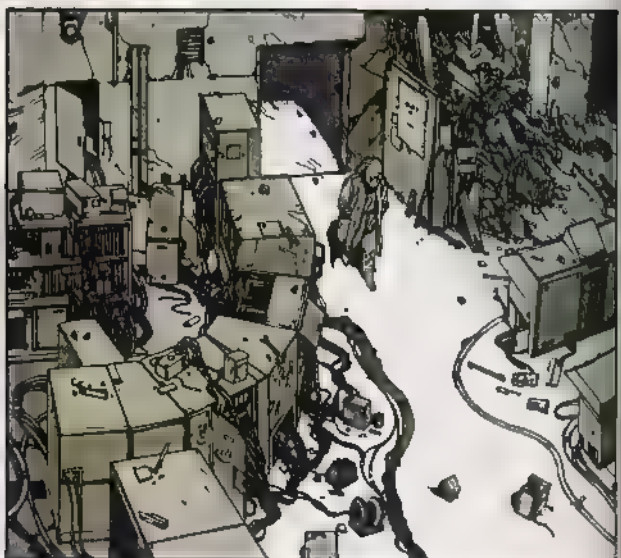
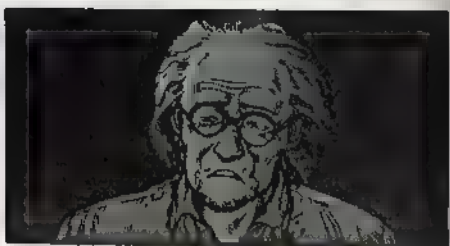
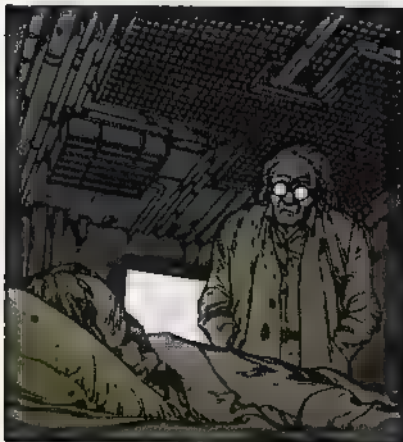


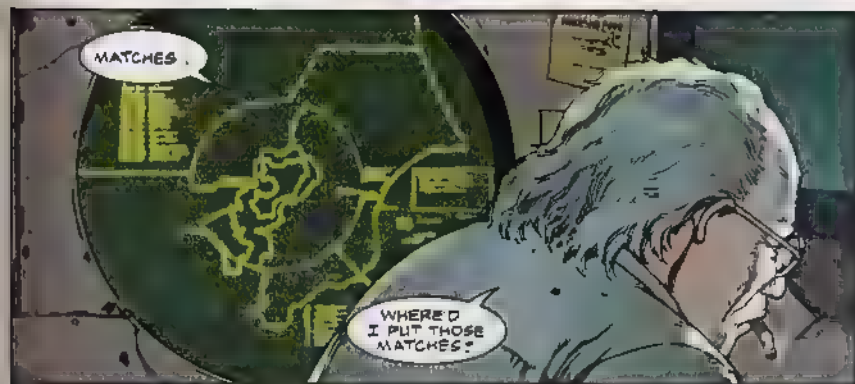
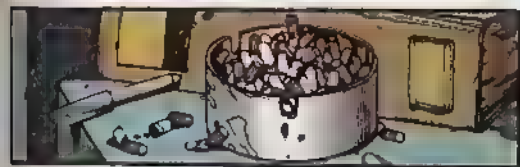
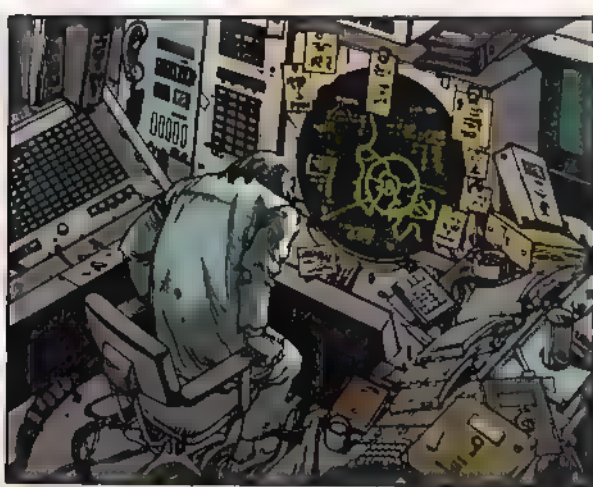
...WH...

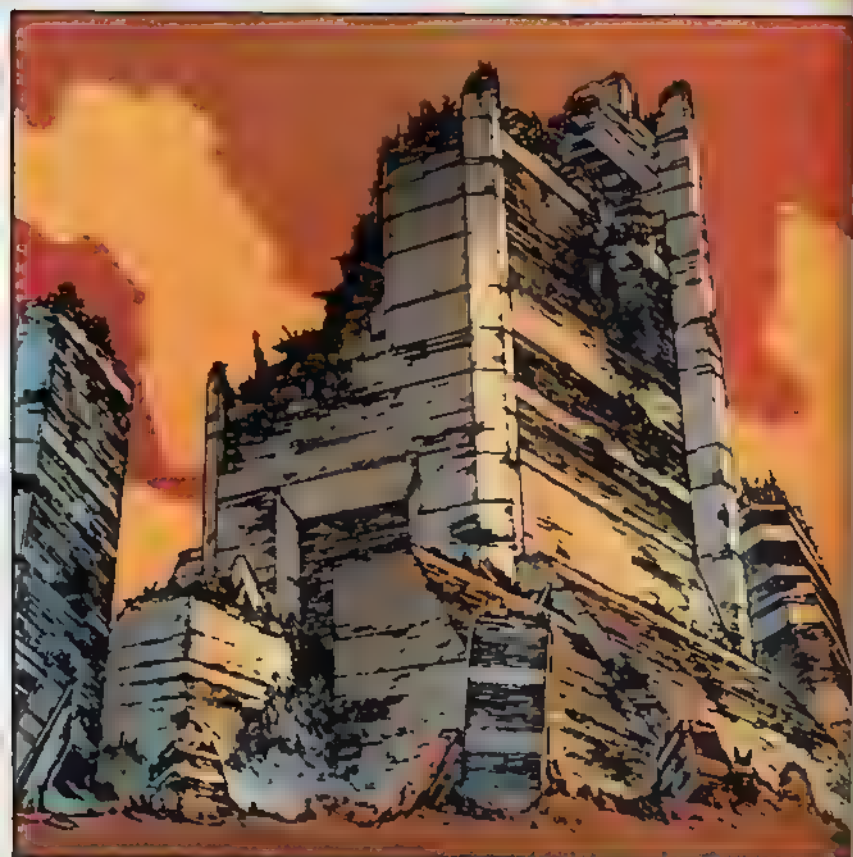
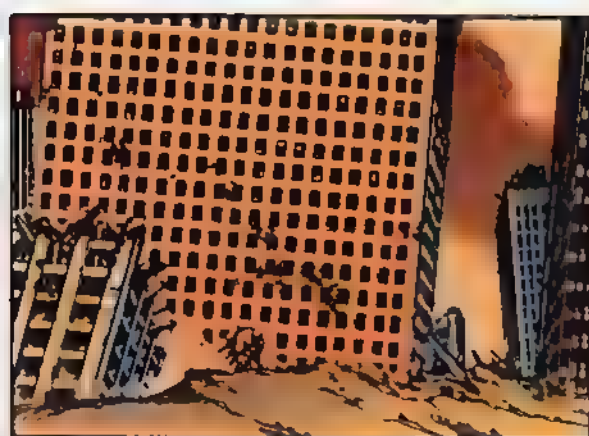
...WHO...











NEXT ISSUE **THE RAGE AND THE TORMENT**

A LOOK AT KODANSHA NEW YORK

Prior to the publication of each issue of the Epic Comics version of **Akira**, every component of the Americanized comic is sent to Kodansha, Ltd. for approval and possible revisions. Kodansha is **Akira's** parent company and Japanese publisher, and maintains a New York office which, among other duties, oversees the Epic Comics production of **Akira**.

Noriyuki Okazaki, head of Kodansha New York's **Akira** section, describes his role in the production of **Akira** as "a quiet one." Along with his two assistants, Michael Palermo and Yoko Kariya, Okazaki supervises Yoko Umezawa's Japanese-to-English translation. Okazaki reviews Umezawa's translation and makes the necessary changes. He also translates directly, when Epic asks him for assistance on items that appear in **Akira**, but are not in the script, such as a street sign or billboard.

Kodansha New York, like Kodansha in Tokyo, carefully checks the changes and additions made on the new version of **Akira**. Often, minor errors in the **What Has Gone Before** text or in the paste-up of the English word balloons change the original intent. Okazaki, as well as Kodansha in Tokyo, is responsible for catching these errors and informing Epic so that necessary reparations can be made.



Noriyuki Okazaki and
Michael Palermo (left)
review **Akira** #17.

Occasionally, Epic encounters problems that cannot be solved by Kodansha New York. Okazaki must then act as the primary liaison between Epic and Kodansha Tokyo, or even Katsuhiro Otomo. Unfortunately, this may sometimes cause a delay, as there is a time difference between New York and Tokyo.

"There are always time difference problems," says Okazaki. "I can't call Tokyo on a Friday afternoon, because there is no one in the office at 6 a.m., especially on a Saturday morning."

Both Epic and Okazaki must then wait until Monday to solve any of their immediate problems.

Okazaki has been working as an editor for Kodansha for more than twelve years. He has been in New York since 1982 when he came to New York both as a Kodansha Editorial Representative and as a graduate student in Anthropology at Columbia University. He describes his primary responsibilities as working on "fine art books," but has also worked on the editorial staff of some of Kodansha's weekly magazines. His studies of the differences and similarities between the U.S. and Japanese culture give him a unique perspective, and make him an appropriate liaison between Kodansha and Epic Comics.

The English-language version of the animated film **AKIRA** will play in the following cities during the month of May:

ATLANTA, GA

CINEPLEX ODEON PHIPPS THEATER

May 11—May 31

TULSA, OK

CINEMA AT WILLIAMS CENTER

May 4—10

SAN LUIS OBISPO, CA

PALM THEATER

May 4—17

WILLIAMSBURG, VA

WILLIAMSBURG THEATER

May 18—22

BELLINGHAM, WA

MT. BAKER THEATER

May 18—24

WASHINGTON, DC

BIOGRAPH THEATER

Special return engagement

May 25—31



KATSUHIRO OTOMO

writer/illustrator

YASUMITSU SUETAKE

chief assistant to Mr. Otomo

MAKOTO SHIOSAKI

SATOSHI TAKABATAKE

assistants to Mr. Otomo

HIROSHI HIRATA

designer • AKIRA calligraphy

AKIRA SAITO

designer • Kodansha edition

Kodansha Ltd

YOKO UMEZAWA

translation

KOICHI YURI

HISATAKA NISHITANI

editor • Kodansha edition

YUKA ANDO

editorial coordinator • Tokyo

NORIYUKI OKAZAKI

managing editor • New York

Epic Comics

JO DUFFY

english adaptation

STEVE OLIFF

with the

OLYOPTICS COMPUTER CREW

colorists

MICHAEL HIGGINS

letterer

EDWARD LAZELLARI

production

MARIE JAVINS

assistant editor

MARGARET CLARK

editor

CARL POTTS

executive editor

Secrets whisper through Neo-Tokyo's

shattered buildings, over and under its broken roadways. Secret alliances between Chiyoko and the Colonel, forged over the life of the child Kiyoko. Secrets passed back and forth between Lady Miyako and Tetsuo about the powers that stream through both of them. And always, the secrets within the unknowable mind of Akira, secrets awesome and terrible.

KATSUHIRO OTOMO'S

AKIRA

